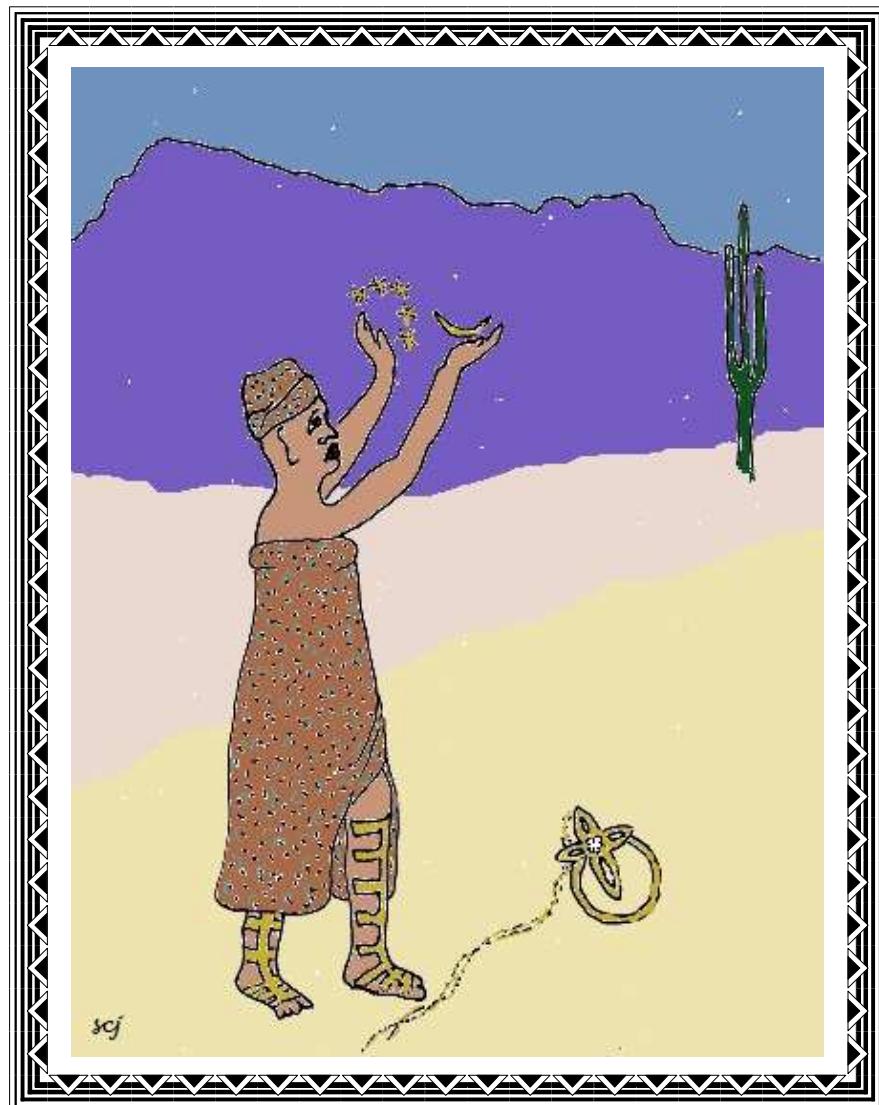


IS MEXICO CITY'S
AZTEC TEMPLO MAYOR
A SHRINE TO ARIZONA MOUNTAIN
AND EARTH FORM DEITIES?



A Proposal For Evaluation
By SC Jones, DD

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TWIN PEAK QUARRY REMAING W. PEAK

Author's Self-Publication
1st Printing September 2015, *Edited*
Limited Edition

Library Special Collections, Reference Materials

Print Front Page, Actual Size. Margin fits Avery Sliding Bar Report Cover 47314



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Things...  are rarely what they seem to be ...



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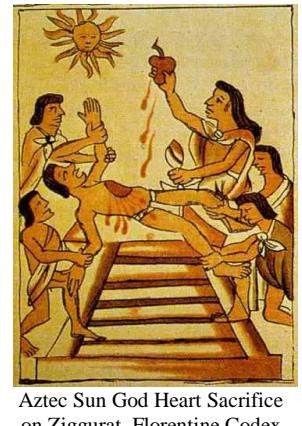
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I. Is Mexico City's Aztec Templo Mayor a Shrine to Arizona Mountain and Earth Form Deities?

- PURPOSES:
1. Generate interest in the Archeological, Religious, and Historical Communities, as well as the general public of southern Arizona.
 2. Advocacy for FREEDOM OF RELIGION in the U.S.A.
 3. Preservation of Archeological World Religious Treasures.



PREMISE: Mexico City's Templo Mayor is a shrine that reciprocates the Mountain and Earth Form Deities in the Picture Rocks area by the Santa Cruz River, and in surrounding valleys and mountains near Tucson, in Pima County, Arizona. The world wide Sun God cult, observed by the Pre Columbian, Phoenician, Olmec, Mesoamerican, Hohokam, Mayan, Aztec, and some of today's Native American Indians, has a primary North American Religious Zone around Picture Rocks, Arizona.

PROPOSAL:

1. The U.S. Constitutional Right to Freedom of Religion should allow Native American Indians to freely worship the gods of their ancestors at Mountain and Earth Form Deity Religious Shrines, that were captured in the European expansion and subsequent cultural repression by the U.S. government. Establishment of Religious Parks through spiritual, versus scientific identification, could give these descendant's the right to manage and access their sacred lands, in non conflicting observance of their religious beliefs.
2. Until sufficient archeological and Early Native American Indian religious research has been conducted, to evaluate this premise by the research guideline presented herein, World Authorities are asked to intervene by promoting a delay of the removal of the remaining Twin Peak, privately owned mine.

SC Jones, DD, hereby proposes that an evaluation be made of the remaining Twin Peak(s), Safford and Panther Peaks, Picture Rocks area, and surrounding Tucson Mountains and valleys, for assessment of these Mountain and Earth Forms as potential Deities, enshrined in Mexico City's Templo Mayor Sacred Precinct. Evidence of evolved snake-bird-leopard-water-ziggurat sun god worship of the Pre Columbian, Phoenician, Olmec, Mesoamerican, Hohokam, Mayan, Aztec, and Native American Indian descendants currently inhabiting the area, suggests that the site may be where Huitzilopochtli tossed Coyolxauhqui's Disk off the original Hill of Coatepec.

If current practitioners of standardized education will join us in thinking outside their box, it is proposed that a natural and living-history evaluation be made by shapes and directions, instead of the standard cultural time line.

With all due respect for the people to whom this invitation for action is addressed, I humbly submit this open proposal to each of you. /scj



II. The Founding of Templo Mayor in Mexico City

1. **Huitzilopochtli** revenged his mother at his birth. Son of Mixcoatl (Father; ball of feathers) and Coatlicue (his, the moon and star's Mother; 'Serpent Skirt', who served the sacred fire altar), he was born full-grown, wearing armor, on the Hill of Coatepec (serpent mountain), where he killed four hundred southern brothers and his sister, Coyolxauhqui. He then tossed her dismembered body parts on a huge disk off the southern side of Templo Mayor, and her head into the sky where it became the moon, for his mother's comfort. This sun god warrior's struggle against darkness required blood sacrifices to strengthen him and prevent the destruction of the fifth world we live in. Under Huitzilopochtli's orders, the Aztecs changed their name to Mexica and left Aztlan, guided by him as they journeyed in search of a new home. When his sister, Malinalxochitl, sent her son Copil to kill him, after he had taken the Aztecs back from her charge, he killed and threw Copil's heart into the middle of Lake Texcoco. Later, under Huitzilopochtli's orders, the Aztecs found the sign of Copil's heart by an eagle perched on a nopal cactus, with a snake in its beak. It was there that they built their main ziggurat, Templo Mayor or Huei Teocalli, in Tenochtitlan, called Mexico City today. The double pyramid temple was dedicated to Huitzilopochtli, on the south, and Tlaloc, on the north, with **Quetzacoatl**'s shrine west of theirs, and Tezcatlipoca's south of Huitzilopochtli's; all bird-snake-jaguar-water sun god cult deities.

2. If **Mexico's National Emblem** of an eagle holding a snake in its beak and claw represents a type of Quetzacoatl (Mother-Father, feathered serpent, sun god), and the prickly pear (nopal) cactus' maroon colored fruit is a type of heart offering, in an auto sacrifice used ceremonially in bird-snake-jaguar-water sun god cults, then the Mexican Aztec religion might be validated as parallel to the archaic sun god beliefs of the Pre Columbian, Phoenician, Olmec, Egyptian, African, Asian and Mesoamerican's concept of creation originating from a single Mother-Father Fire God and Feathered Serpent.

3. Mexico's patron saint, Nuevo de Guadalupe was called Tonantzin in Nahuatl, the Mexica or Aztec language. It means the same as Huitzilopochtli's mother's name, Coatlicue: Our Mother, goddess of corn and earth. Nuevo de Guadalupe introduced herself to Juan as Tecuauhtlacuepeuh: '*She who comes flying from the REGION OF LIGHT, like an EAGLE OF FIRE*'. This is also Huitzilopochtli's Left-Handed Hummingbird identification and warrior-priesthood description. He is described as a trickster sorcerer, unmerciful war god of storms, slaves, and thieves, who disguised himself as an eagle.

Isn't it possible that Huitzilopochtli's hummingbird head, feathers and reptilian-snake representation are also a type of Quetzalcoatl, feathered serpent? Some lizards and snakes roll in a ball when they mate, possibly describing his father, Mixcoatl. Like the Egyptian sun god parthenogenic representation of a cobra, circling a sun disk, archaic **sun god lineage rulership and priesthood** is often similarly portrayed. Thus, the described feathered serpent, dragon, basilisk, and cockatrice flying snake that is born of a rooster's egg with a beak, deadly glance and venomous breath, not only can describe Mexico, but represents a world wide religion and ancestral kingdom, very possibly enshrined in the Mountain and Earth Form Deities of the Picture Rocks and surrounding area in Arizona!



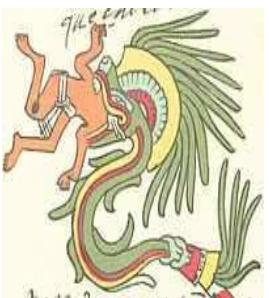
Huitzilopochtli, Aztec Sun God
Telleriano-Remensis Codex



Mexico's National Emblem



Nuevo de Guadalupe



Quetzalcoatl, Aztec Sun God
Telleriano-Remensis Codex



Aztec Double Headed Serpent

III. Templo Mayor Sacred Precinct Description

1. In order to clarify the references to Mexico City's Templo Mayor Sacred Precinct, the location and direction of specific shrines within that area are described as follows:

Surrounded by **Coatepantli**, its serpent wall, **Templo Mayor's double pyramid** is located on the **east** side of the sacred precinct.

Facing the double pyramids: **Tlaloc**, god of water, rain and agriculture is to the **left (north)** and **Huitzilopochtli**, Left-handed Hummingbird of the South, god of war, is enshrined on the **right (south)**.

Quetzalcoatl's, feathered flying serpent's wind god form, **Ehecatl's** shrine is in front and to the **west of Templo Mayor**

Tezcatlipoca's shrine, the Jaguar sun god, is **west of Templo Mayor**
Temple of the Sun is **southwest of Templo Mayor**.

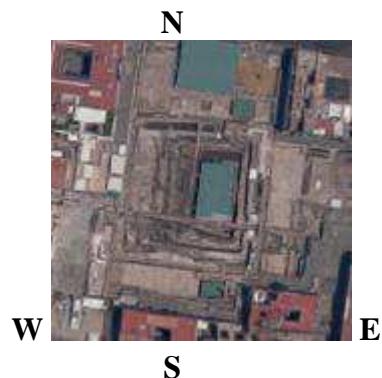
Tonacatepetl, mountain home of **Tlaloc**, is **north of Templo Mayor**
Coyolxauhqui's great stone disk is **south of Templo Mayor**

Tlachtli or Ball Field is **west of Templo Mayor**, at the foot of the stairs, oriented east to west.

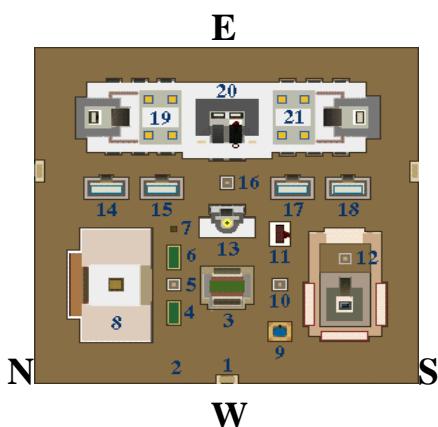
Huey Tzompanti, Sacrificed Skull Racks covered in decorated stucco, are **next to the Ball Field**



TEMPLO MAYOR Diarama (above) Wikipedia
Unburied Area, Overhead View (below)



TENOCHTITLAN SACRED PRECINCT



- | | |
|----------------|----------------------------|
| 1 West Gate | 11 Tzompantli |
| 2 Coatepantli | 12 Temple of the Sun |
| 3 Tlachtli | 13 Temple Quetzalcoatl |
| 4 Tentlapan | 14 Coateocalli |
| 5 Platform | 15 Temple Cihuacoatl |
| 6 Tentlapan | 16 Table of Huitzilpochtl |
| 7 Xocot-Huetzi | 17 Chicomocoatl |
| 8 Calmecac | 18 Xochiquetzalli |
| 9 Tozpalatl | 19 Eagle Warrior Precinct |
| 10 Platform | 20 Templo Mayor |
| | 21. Temple of Tezcatlipoca |

www.dellerae.com/tenoch/Maps.html



Templo Mayor's Coyolxauhqui Disk

2. Templo Mayor is thought to be a partial representation of the Hill of Coatepec, where Huitzilopochtli was born and slayed his sister, Coyolxauhqui, throwing her dismembered body off the Hill of Coatepec, on a giant round disk (indicating Olmec influence), to the south of the foot of the ziggurat.

Authentication of Templo Mayor as a shrine to the Picture Rocks area Hill of Coatepec may be confirmed by the giant Coyolxauhqui Disk thrown off the southern side of the Twin Peaks, if the area is still in tact and the temple placement isn't reversed. [Ref. pg. 8, #10]

The carved round disk in Mexico City is one foot by eleven feet. The Twin Peak(s) Mine area appears to still have some undisturbed surface that might be examined. What the mining assays, geological surveys, archeological and other historical and private records may indicate, should be surveyed in evaluation of this premise.

IV. COMPARING MEXICO CITY'S AZTEC TEMPLO MAYOR TO ARIZONA MOUNTAIN AND EARTH FORMS

X.1-10

1. The research proposed herein is to evaluate the possibility that the Templo Mayor Sacred Precinct of Mexico City reciprocates ancient Mountain and Earth Form Deities attributed to Twin Peak(s), in the Picture Rocks area of the Tucson Mountains, Santa Cruz River and surrounding valleys and mountains of the southern Arizona areas described. A **comparative evaluation** would have to include a variety of **parameters** including, but not limited to, mining history and archeological findings; geological, geographical and celestial relationships; historical and environmental influences; as well as a religious and anthropological associative study of archaic sun god cult evolution.

Remaining Peak at
Cal Portland
Twin Peaks Quarry,
Picture Rocks in the
Tucson Mountains,
Pima County,
Arizona

[S Sec 35, N Sec 26]
Panther Peak [Sec 31]

Premise Evaluation Area:

GS Map: Avra, AZ

MRCC: 32111C2

Map Center: N32.32721°
W111.17579°

Reference:

<https://www.topoquest.com/map>
Photo Ref. X.²



3. Archeological findings indicate that most archaic culture's edifices and markers have accurate calendared-directional sightings for the Sun, Moon and Venus. Whether placed identically or reversed, The Twin Peak(s) and Picture Rocks sites may have sun god shrines that reciprocate Mexico City's Templo Mayor Sacred Precinct.

During equinox, Templo Mayor is reported to have had the sun rise between Huitzilopochli & Tlaloc's temples, shining west onto Quetzalcoatl's shrine, with its circular base.

Petroglyphs, various markings and odd rock formations should be evaluated as possible **celestial sighting markers** that would align with the **Aztec sacrificial calendars**.

Perhaps early pictures¹⁰ and topographical maps of both of the Twin Peaks, entered into a **computer program**, could estimate where the light would have hit, indicating more accurately than speculation, which natural earth form was Quetzalcoatl's dominion. The area's Mountains and Earth Form Deity formations and markers should parallel, or be the reflection of Templo Mayor Sacred Precinct's shrine placements.



Aztec Calendar - Thirteen Trecena
Borbonicus Codex



Aztec Leopard People, Borgia Codex

4. Piman and Papago, O'odham, **Song Maps** indicate that placement of the shrines in Mexico City's Templo Mayor Sacred Precinct might be directional, but not necessarily spatial, in comparison to the Picture Rocks area Mountain and Earth Forms Deities.^{3,5}

Since the remains of Templo Mayor's double ziggurat has gated roads aligned with and heading in **cardinal directions**, if this premise is correct, Twin Peak(s) should indicate a correlation, possibly even identifiable in Piman ceremonial song maps.

Today's Native American Indian's recognition of **sacred mountains** in the area might align with cardinal direction paths going north to Picacho Peak, south to Baboquivari, and east to Mica Mountain in the Rincon Mountains, with its saguaro forest.

5. The cardinal direction gateway of Templo Mayor indicates where the world plane that humans live in intersects Topan's thirteen levels of heavens, and Mictlan's nine underworld levels.

Does the Cal Portland Twin Peaks Quarry mining on the location of the removed Twin Peak, indicate a **spiritual manifestation of an earth plane center** that's reciprocating Templo Mayors? How many shelves were cut to remove the Twin Peak, and how many levels are cut down into the pit? Is the remaining Twin Peak disemboweled through underground mining, reciprocating Templo Mayor's inner chambers?

6. Regardless of the Twin Peak(s) degraded assessment value, soil substrata **evaluations for sacrificial evidence** should be made from mining assay and archeological reports, soil samples, and from the unmined southern side of Twin Peak(s), as well as in the giant ziggurat step zone, Panther Peak, and other appropriate sites in the Picture Rocks and surrounding Coatepec areas.

Ground Penetrating Radar could evaluate the Coatepec and surrounding areas for **temple chambers, tunnels, dwelling sites and artifacts**. But, accountability for the effect of radio waves on the health of living creatures and plants, as well as on oils in preserved animal and plant material, would indicate a preference in accessing government and private surveys through an environmental or military log.



Quetzalcoatl, Aztec Sun God
Magliabechiano Hummingbird Codex

7. When using a compass, both latitude and the earth's magnetic field affect an accurate reading, and has to be mathematically compensated for. Archaic calendaring for solar directions eliminates this problem, but presents another area of interest. What effects would the latitude and mineral deposits of the Picture Rocks Twin Peaks have had on the earth's magnetic field, and **what effects** would that **environment** have had on the human spirit, physiology, and sound?

Huitzilopochtli means Left-Handed Hummingbird on the south, from the Paradise of the Sun. If there is **identical double temple placement**, that would indicate a Ball Field west of the ziggurat shaped Twin Peak(s), and Coyolxauhqui's Disk to the south of them, though not necessarily in spatial relationship. If that's true, the Cal Portland Twin Peaks mine may have already destroyed the ball field and skull rack, depending on spatial relationship. However, Coyolxauhqui's Disk may still be intact in an unmined area.



SOLAR ECLIPSE SHADOW
May 2012, Mt. Graham, AZ/scj⁶

8. Tezcatlipoca's Jaguar Priesthood's ceremonial use of black obsidian and water also presented a magical environment of mirrored reflections that might indicate that instead of identical, there was a reciprocating, or **reflective placement of the Templo Mayor ziggurats** to Twin Peaks, Panther Butte, and other nearby Mountain and Earth Form Deities in the Picture Rocks area, which would suggest all the physical parameters might have to reversed. A **solar eclipse's jaguar-rosette shadows** also suggest solar date markers to a spirit-world portal-cave, that might impact shrine placement assessments. *Suffice it to say that the art of hiding has been necessary for these people's survival.*



Tezcatlipoca, Borgia Codex



Aztec Leopard Priesthood
Magliabechiano Codex

9. The possible resonance amplification between and around the two Twin Peaks would be an inaccurate approximation by computerized replication at best, if enough information could be found to develop such a program, though important. Templo Mayor's deity's, Quetzalcoatl and Tlaloc's observed **environmental** powers were associated with sun, rain, wind, thunder. The power of heat, water, electricity and sound cannot be replicated without formation and material, so the **remaining Twin Peak provides an assessment potential for approximate replication.**



Sun Worship Petroglyphs, Picture Rocks, Arizona⁴

10. Following the Santa Cruz River's snaking course along the eastern base of the Tucson Mountains, many trails into the Picture Rocks area disclose ancient **petroglyphs**. The flower patterns found carved into the rocks could represent several aspects of even pre Aztec **sun god religious ceremonies**.

Baal-Ashtoreh, Sun-Moon God Symbol, Moundville¹ Photo >



Aztec representations of Tezcatlipoca and his nahual spirit guide, Tepeyollotl, show the sacred hallucinogenic Morning glory (Ololiuhqui) attached to the jaguar's muzzle for transformation into were-jaguars, a metamorphic aspect of fertility worship's observance of the gestation cycle. In addition to resembling sun god worship, and the shape-changer's Ololiuhqui, the flower's representation of blood spills in 'floras guerridas', flower wars, could also represent a sacrificial shrine of personal blood letting used in auto sacrifice commitments to the deity.

The flower shaped petroglyphs, found on Signal Hill and other sites, usually identified by a "gathering area on a hill top, with a rock-lined summit path to its amphitheater,"⁴ show designs found in other Early American sites. The six pointed flower petals around a circle with a dot in the middle resembles a copper pendant found in the Moundville, Alabama, SE Ceremonial Complex. It is recognized as the sign for Ashtoreh and Baal, moon and sun deities of the Phoenicians and Olmecs.¹ Worshipped on high places, their jaguar god-complex is thought to be a theogeny of the Babylonian Mystery Religion. As in Aztec sun-moon worship, this symbol is associated with human sacrifices on pyramids, a horned serpent snake god, a portal between ancestors in underworld to surface world, water, rain, lightening and thunder. Comparing findings to those of other sun god sites and cults should be illuminating.

The sound effects of the Death Song, played on flute or conch horn for the Aztec sacrifice's soul to depart, would have been effected by earth formations at all sacrificial altars in the Twin Peak(s) Coatec of the Picture Rocks area. Petroglyphs on canyon trails to the sacrificial sites and areas below them, with formations similar to Templo Mayor's temple steps, have been noted for their **echoes**, of importance in sun god cults.

11. The Jaguar lineage priesthood's sun god, **Tezcatlipoca**, Ruler of the Night, shifts between the earth plane and underworld with his nahual spirit guide, **Tepeyollotl**, who is 'Heart of the Mountain' and god of echoes. Ruling the north, the god of hurricanes and war's Jaguar Priesthood, ceremonially used obsidian and water's mirrored reflections for spiritual power. Frescos of black and yellow stripes painted across the human face portray the jaguar shape shifter, warrior priesthood that may have worshipped in the area.

Panther Peak, east of Twin Peak(s), named for its shape of a jaguar crouched to leap, confirms Tezcatlipoca, the Aztec god of sacrifices, enshrined at Templo Mayor.



Aztec Leopard and Eagle Priests
Magliabechiano Codex



ZIGGURAT STEPS, Tucson Mountains, Arizona /scj⁶

12. On the eastern side of the Panther Peak, Tucson Mountain's area; visible from Silverbell Rd at Cortaro Rd, in Tucson, are **giant ziggurat steps** ascending the east slope of the mountain, like a giant snake's coils, with an indented area at its top.

Perhaps petroglyphs of Huitzilopochtli's eagles or Tlaloc's frogs, representing the warrior priesthood that might have worshipped at Twin Peaks, were recorded. Petroglyphs on the remaining peak correlated to the removed peak could indicate reflective or identical ziggurat placement to Templo Mayor. Most Templo Mayor sacrifices to Huitzilopochtli and Tlaloc, gods of 'Burning Waters,' or war, were presided over by **Huehueteotl-Xiuhtecuhtli, god of fire** and **Tlaloc, god of water**. Historical accounts might identify mountain peak ceremonial fire pits.

13. Northeast of Picture Rocks, Mt Lemmon could possibly be **Tonacatepetl**, Tlaloc's Mountain Home. Mt. Lemmon is called **Frog Mountain**, or Babad Do'Ag by the Tohono O'odham. As with all sun worship deities, Tlaloc was a god of fertility and regeneration. His shrines are recognized by carvings of frogs, which visibly illustrate embryotic development. Infant sacrifices to him had their nails pulled out so that their tears could water the earth.

14. The propagation of **Saguars** in the sacred Picture Rocks area Coatepec aligns with world wide sun worship of cylinders with conical or pyramid tops, or groves of trees, such as Conifers. Phoenician Baal - Ashtoreh (Astarte), sun and moon gods, were worshipped with **sun poles**. The Picture Rocks' Saguaro National Forest presents a fascinating similarity to the Olmec sun god poles found at LaVenta, Tabasco, Mexico. [Saguaro Cactus photo pg. 14]



Olmec Sun God Totem Circle.
LaVenta, Tabasco, Mexico



Blood and Amputation Self-Sacrifices
Magliabechiano Codex

15. The Saguaro's hooked thorns could have served for auto sacrifices of the 'floras guerridas', **flower wars**, or **blood sacrifices** and amputations. The blood spill was believed to generate life from the earth, from which comes the snake, representing fertilities' rebirth and wisdom, a reminder of the history behind the U.S. Medical practice's Escupulas emblem.

The Templo Mayor **Tlachtili or Ball Field** may have been used for ceremonial offering commitments of war **sacrifices** to their gods, with sacrificial zacatapayoli (straw balls) filled with auto sacrifices. These were personal dismemberment blood spill commitments, made in petitions to their gods. Speculation is also made that sacrificial captives were offered in these 'Ball Field' corrals, in gladiatorial execution offerings paralleling the zacatapayoli offerings.

16. If the Picture Rocks Mountains are part of a **sacred Aztec Coatepec, or serpent mountain**, with the coiled snake's fangs attributed to Twin Peaks, the snake's coiled body would encompass the nearby Panther Peak, reciprocating the Jaguar sun god Tezcatlipoca's shrine, appropriately placing its birthing orifice at **Baboquivari Peak, the Tohono O'odham's Mountain God and Creator, I'itoli's center of the universe.**⁷

Templo Mayor's enshrined sun god, Huitzilopochtli's birth place on the Hill of Coatepec was near Tollan ('Among the reeds', in Nahautl, translating to Mexico City in Mixtec). Mesoamericans, including Aztecs, consider Tollan the origin of creation. It's also called Chicomoztoc, mouth of the womb (tjiko' mostok in Nahautl). It is the place of **seven caves that the Nahua seven tribes originated from**. Possibly, the Tohono O'odham (Desert People) symbol represents the seven caves or birthing wombs of Mother Coatlicue (Serpent Skirt). The snake entering the cave is a phrase for coitus used in oriental sun god dragon cult, a symbolic reference to Mongoloid Chinese Olmec immigrants.

It's possible that the seven Nahua, Aztec tribe's origin is Baboquivari Peak, also called I'itoli Mountain (Elder Brother). Conical and cylindrical shaped sun-moon deity stones, found around the world, like the omphalus or baetylus, at the universe's center in Delphi Greece, are similar to saguaro cactus and Baboquivai Peak.

The Aboriginal Tiwi's cylindrical pukami funeral pole, is observed with the cultural taboo of not speaking of the dead, similar to the O'odham's not speaking of many things.



Maze Pattern Basket,
Tohono O'odham
Tribal Emblem

Petroglyphs and Baboquivari's sacred Cougar Cave, confirm the area's sun god cult. Caves are believed to be home of ancestors. Reported jaguar sightings in the Baboquivari Mountains are a reminder of the ancestor's Tezcatlipoca priesthood's were-jaguar shape shifting idols found in Aztec Temples.

17. PREVENTING HUITZILOPOCHTLI'S HOLOCAUST

A) It is my understanding that the Olmecs, of the African AGASU royal family leopard totem, honored their **sacred contract with the earth by ritually relinquishing authority over their land to new inhabitants**. This aspect of their **sun god cult** would seemingly have generated a more peaceable transition in authority over lands, and possibly have prevented the **problems that removing** the remaining Twin Peak(s) Picture Rocks **serpent fang could cause**.

Though Aztec priests or sun god shaman's petitions may evoke the desired response from their Mountain and Earth Form Deities, repatriation of this archaic sun god sacred land cannot undo the damages already done in the area.

B) My guess is that the **removed Twin Peak was Tlaloc's shrine**, because the Santa Cruz River is now primarily underground. Poisoned by the Ina Rd sewage reclamation plant, its **waters** fill the area with the stench of unresolved chemical byproducts. The water table is down, and the remainder of the area's farm fields are slated for petroleum based pavement and electric capping.

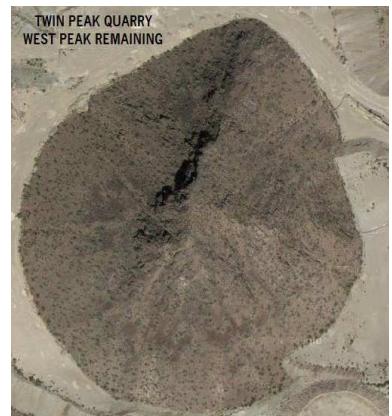
C) So, the concern at this point, is that the **removal of the remaining Twin Peak, as Huitzilopochtli's temple, could spiritually generate a catastrophic war**.

D) **Delaying the removal of the remaining Twin Peak** may not necessarily be the solution, but rather a process for **evaluation** while negotiating salvation, deliverance and healing for both the land and its people, and should be **prayed** for by all of Creator God's people.

Jesus loves you, SC Jones, DD



Aztec Sun God Tepeyollotl,
Heart of the Mountain, Rios Codex



Remaining Twin Peak in
Cal Portland Twin Peaks Quarry²



/scj⁶

V.

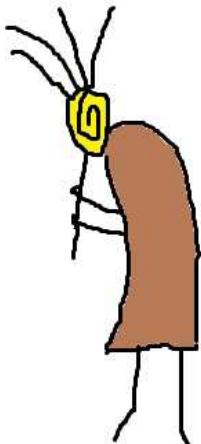
Who is Kokapelli?

Why is a symbol drawn in petroglyphs still important? What does it have to do with the remaining Twin Peak? Probably a lot.

The Picture Rocks Community is northwest of Saguaro National Park, on the west side of the Tucson Mountains. The Kokapelli glyph form is still used there by many.

The Native American Indian's describe the Kokapelli as a Minstrel Priest, a Seed Bearer and Story Teller. He is much more than an entertainer and salesman, though.

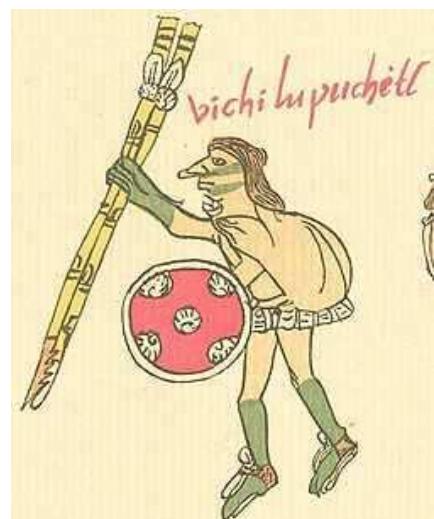
The ancients traveled mountain trails described in rhythmic tones, or songs. As I understand it, their song maps do not just cover trails occupying space, but are also about time, events and other dimensions found along the way. They were sung by brave and powerful Kokapelli's, whose flute was for healing spirit breath, sacrificial soul departure, as well as bringing forth maps and news of family, friend and foe. His shoulder bundle might have carried salt, medicine, treasured items, or some say a child to sacrifice to their gods.



Petro style Kokapelli
/scj⁶



Twin Peak behind Kokapelli Spirit Tree.
View from Anthony Rd, Picture Rocks, AZ. /scj⁶



Huitzilopochtli, Aztec human form.
Telleriano-Remensis Codex

VII. Picture Rocks' Photos

The area disclosed
many natural manifestations
of its spiritual environment
while I was there,
Spring/Summer 2015.
Photos/scj⁶



Remaining Twin Peak viewed behind Saguaro Cactus from West Anthony Rd, Picture Rocks, NW Tucson, AZ. The fading cloud formation centered toward Picacho Peak and Casa Grande. /scj⁶



Panther Peak 'Head' with Vulture in a Palo Verde Tree over Saguaro Cactus cluster. Vultures represent spirits of the dead to many Native American Indians. /scj⁶



Vulture's flight, passing Panther Peak in Picture Rocks, south of Twin Peak.

/scj⁶



The sunlight moved to the left and behind double pyramid peaks before I could grab my camera.

Notice the birds atop the Saguaro Cactus, in front of the sunlit Panther Peak foothills.

Black Crows symbolize spirit messengers to many Native American Indians. /scj⁶



I grew up walking the Sonoran Desert and never saw a Dove impaled on a Cholla Cactus until this one on my Twin Peak prayer walk. When flipped off with sticks it flew away! Ref: La Paloma's Aztec sacrificial aspect.

/scj⁶

VII. GEOGRAPHY

Natural landmarks, such as saddles and peaks, remind us of ancient trails.

This farm field by the Santa Cruz River bank is irrigated from the Colorado River.

We were told that the mountain and field is owned by Cal Portland Cement.

Viewed from the Avra Valley Rd at the I-10 exit on the east side, and far north end of the Tucson Mts.



Tucson Mountains, Picture Rocks. Marana at Avra Valley Rd, I-10 exit. /scj⁶



Saguaro at Twin Peak, AZ
/scj⁶

Picture Rocks in Tucson Mountains,
Pima County,
Arizona

Cal Portland
Twin Peaks Quarry,
Remaining Peak
[S Sec 35, N Sec 26]

Panther Peak [Sec 31]

GS Map: Avra, AZ
MRCC: 32111C2
Map Center:
N32.32721°
W111.17579°

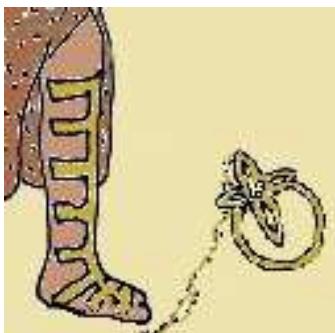
Photo Ref. X.2

VIII. TIME TO WALK . . To look at God's creation in the desert's dirt, plants and animals I live among, is to break free from personal entanglements, for such a little while. Then it becomes much more, because I thread the time into days, then weeks, then months. Then the dirt and plants and animals I have walked by daily have become a part of me, more than all the things in my life that changed and went away. They are the resting place of a calm sea in life's stormy years.

To see the morning's sun shine across the desert's spring grass dew covering, and watch the fruit cycle harvested by ants, lizards, snakes, birds, prairie dogs, coyote, and more, is a trail to climb out of bed for. It was on this trail that I began to feel and see the spirits of the Picture Rocks desert. It was on my little loop that the past rose up to greet me.

Strange to feel the **Kokapelli's spirit** and not know if he was a flesh man hiding in a bush, an ancient spirit covering the area, or an Aztec priest praying blessings from an altar I knew not. I did, however, find and see strange things in the natural as well as in my spirit, on my prayer walks in the Twin Peak(s) Picture Rocks area.

One morning, I felt, as sure as if they were there, gold bands on my legs. It was as though they rose up out of the desert floor. An inch wide band of gold, from behind my toes to just below my knee, covered the middle of the tops of my feet and front of my legs. Connected at the front were inch wide gold bracelet-style bands, that wrapped almost all the way around my feet and calves of my legs. The three bands on my feet, and five on my legs weren't part of a shoe; my feet seemed bare. I had the same experience several times, when the Kokapelli's presence was strong. I sensed his spirit showing me that the **gold leggings** would help my circulation. I wasn't sure if he was past or present, because I wasn't sure if he was there for me, or another woman I felt had walked the same trail long ago. She was a woman of nobility, wearing a heavy woven brocade fabric of gold, copper, and peacock feather threads. Without straps, the sheath she wore went from under her arms, over her breasts, to about eight inches above ground, with a side split. The brown skinned woman's skull was elongated in **Olmec** fashion, with an approximate six inch tapestry wrapping covering yellow, very short, kinky hair showing only on the crown of her head. She was strong, healthy and beautiful -- vibrantly alive.



Ref. Cover Illustration /scj⁶

My impression was that there had been a **housing district for nobility** that served the gods of the Picture Rock Mountains at Twin Peaks, and somehow I crossed times on my morning walks. Perhaps the things I saw from long ago are deep beneath the soil's surface, covered over in ancient floods.

All I do know, was that my sense of the gold leggings was so strong, I tried to figure out how to make some. Then, after prayer, I knew I didn't need them.

My **Jesus** paid the price of men's salvation in this life, as well as eternally. The sins that He bore for us at Calvary provided for our redemption from their curses, including sickness. His **sacrifice removed the necessity for any others**, and through faith in His finished work we can gain access to God's mercy and love.

I decided to stand in faith for the healing Jesus paid for, and not seek gold healing bracelets. Even the bit of gold, in the covenant band and cross I wear for Christ, mean little when compared to the great treasure of His gift to all men. I did, however, receive the blessing of the Kokapelli spirit's caring and sharing, and thanked God for it.

Let no man glory in men, for all things are yours .. the world, life, death, things present and to come .. in Christ, who is God's. (1Cor 3:21-23)

IX. AUTHOR'S NOTE



Coatlicue in Entryway
/scj⁶

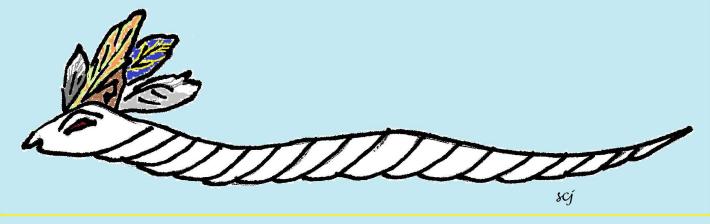
1. My grandfather purchased a set of old **Mexican pottery** pieces in a post office auction for lost packages. He gave them to my father to display in my parent's new home, when I was in grade school. They sat in the entryway corner full of brightly colored Mexican paper flowers. Later, my mother arranged dried cattails in the urn. It was my chore to dust them Saturday mornings, for about eight years.

The black pottery urn with a face and wings sat on top of a flat surfaced, weird, ugly if not scary, table base. Hollow, like a drum, the base was made of the same black clay, with gray stained indentations, accentuating unrecognizable features. When I was carefully dusting the pieces, all my attention was on the volcanic-rock-like looking base. I'd run my hands over its cool, textured clay surface, wondering what it was supposed to be.

Life on my own wasn't easy for me. I turned to Jesus for help. He comforted and strengthened me through the years, and I dug into my Bible studies, seeking God's promises and way. In the Old Testament, Jehovah God clearly established punishment for speaking god's names, and had His people destroy their altars. Because I love Him, I wanted to please Him, and didn't have idols in my own home. The art objects in my parent's home weren't mine to destroy if they were idols, so I prayed for God to seal them and be glorified over them. Simple faith.

The Old Testament also instructs God's people to tear down and not dig up altars to other gods. Well, one Christmas in the '90s, my parents gifted our household with a subscription to National Geographic. One of the issues had an article on a Mexico archeological find of Aztec sacrificial skulls buried in a well. I decided not to allow that spirit in our home, and tossed the magazine into a full burn barrel. No matter how I prayed, everything in that barrel burned except the pages of that one article, with its haunting photos of sacrificial skulls. So, pray I did. Soon after, a friend whose family had lived in Mexico while working on a Bible translation, began calling to visit and pray. She told me things about Mexico's culture, about the women being killed in the U.S. border town of Ciudad Juarez, and I began researching and studying.

Eventually I identified the statue in my parent's entryway as **Coatlicue**, and I'm pretty sure that the urn was like one I saw at an Aztec ceremonial Fire Dance, on the Tohono O'odham Reservation, that was used to carry coals.



Snake Prayer Stick

AUTHOR'S NOTE Continued

A few years later I stayed near the Casa Grande Ruins,^{8c} near the Old Florence Hwy in Arizona, where I'd refresh my soul with a daily prayer walk in the desert. I knew from the U of A's, Arizona State Museum, Paths of Life Exhibit,^{8d} that the entire area had been inhabited and farmed by the Piman Indians in the late 1800's. The barren soil with sparse vegetation amazed me when I began noticing more and more Indian pottery shards on my daily path. I even found a small shell marble. I placed it in the corner of my eye, asking God where it came from. My impression was of it having been carried in a little Indian girl's hand, from far south in Mexico.

One morning, after accidentally stepping over a rattlesnake lying in a straight line, I watched two hawks carrying rattlesnakes, cross in flight after flying past me, to land nearby on a saguaro cactus. Later, I found a round, three foot indentation that seemed to outline a buried well or kiva entry. I sat in the sand nearby, with a perfectly balanced prayer stick, and prayed for the spirits of the dead and their ancestors to have the message of Jesus Christ shared with them. I painted that prayer stick like a trickster Quetzalcoatl, black and white striped, feathers and all, and in Bible faith that we can take up serpents and scorpions and tread over all the power of our enemies, when I felt its protective spirit encircle me, I was not afraid. You see, the **Bible reveals God as creator of all things** in the beginning. He also reconciled everything to himself at Calvary, by atoning for all men's sins against Him, through the sacrifice of Jesus Christ's soul and blood. All men can receive this gift of salvation from curses, as well as eternal life, by faith in Jesus Christ's sacrifice for their sins. Then we become one spirit in Christ Jesus, freed to live by faith and fear no evil.

2. In the Bible, Jesus said the temple would be torn down and raised in three days, referring to his body, not the man-made building. (Jn 2:9) In the spirit of the New Testament, my understanding of God's Old Testament instruction to **tear the heathen's altars down**, is that it was a forerunner of sharing the Gospel of Jesus Christ for salvation, to give all men a free-will choice to remove their dead works and place Jesus on the altar of their own hearts. (Jms 2:8-10; Mth 5:17-20; Deut 7:5) I do not believe that the New Testament dispensation is to steal and desolate mountains to save the heathen and unbelievers. The Bible states that the Lord God dwells in Israel in Mt. Zion (Isa 8:18), and that He will destroy those who destroy the earth (Rev 11:18).^{8.a}

3. The **Tohono O'odham I'itoli Creation Story** has several **Biblical similarities**, and makes me wonder if they weren't born of Noah's family after the world was flooded. (Gen 9:1-7) Their seven tribes might also be part of the scarlet colored leopard beast with seven heads with ten horns, that sat upon the waters with a jeweled, scarlet covered woman upon his back, who was Mystery Babylon ... (Rev 17:1-5)^{8.a}

4. Influenced by Phoenicians, the early Egyptian Sun Goddess, Sekhmet, called the Scarlett Lady, typifies the reviewed sun god cults, and has evolved into today's Wadjet-Baste, Eye of Ra cult. The point being, that many **Bible scholars compare the Mystery Babylon Religion to Sun God worship**, with its snake-bird-leopard-water-ziggurat sun god cult.^{8.b}

5. Regardless of what tribe or nation men are born into, they can be born again in Jesus Christ and overcome the world, in Him.(Jn 3:3) Though men give power and authority to the beast, and make war against Jesus, He and those with Him overcome them, for **Jesus is King of Kings and Lord of Lords.** (Rev17:14)

The Book of Revelations foretells the beheading of those who testified of Jesus and the word of God and did not worship the beast or his image, or receive the mark on their forehead or hand, resurrected to reign with Christ a thousand years. (Rev 20:4) A root-word study of the beast and his image indicates **shape changing into a fiendish beast and viperous snake creature from fire -- Sound familiar?**^{8.a,b}



/scj⁶

X. CREDITS & REFERENCES

Endnotes:

- ¹ HiddenHumanStory.com/wordpress1/2015/03/06/moundville-alabama-hamsa-phoenicians-ashtoreth-tanit/
SE ceremonial complex: Astreh-Tanit Phoenician, Olmec sun god symbols
- ² Illustrations, unless otherwise credited, 'Google Images', Screen Shot Credits
- ³ 'Papago Indian Religion', by Ruth Underhill M, 1946
- ⁴ Picture Rocks Digest, 'Flower Power', by Albert Lannon, Feb 2015 <www.citizensforpicturerocks.org>
- ⁵ 'Pima Song and the Archaeology of Space', by J. Andrew Darling, Cultural Resource Management Program, Gila River Indian Community, 5/14/2006 [Draft]
- ⁶ /scj, Author, Joy / SC Jones, DD's photograph or original drawing.
- ⁷ 'Singing for Power', by Ruth Underhill [*I'itoli* reference]
- ⁸ Readings & Treasures Collection, by Joy / SC Jones, DD; <https://archive.org/details/fav-1joy>
 - a) 'Through the Veil', Ref: Author's Notes and Religious Freedom
 - b) 'MEXICO's RISING SUN: A Hummingbird Story Contemplation' [*MxRS*], FILM
[*MxRS*] REPORT - ARTICLE - FILM NARRATION
[*MxRS*] RESOURCE REFERENCES & Study Notes
[*MxRS*] LUV YOR NABORz Study Guide

Museum Exhibits: *Films* *Pending uploading to [<https://archive.org/details/fav-1joy>] Nov 2015

 - c) Casa Grande Museum, 110 W Florence Blvd, Coolidge, AZ
 - d) Paths of Life: American Indians of the Southwest, Arizona State Museum, University of Arizona, 1013 E University Blvd, Tucson, AZ
- ⁹ Wikipedia online Encyclopedia Articles are open for updates, and I suggest cross-referencing to verify the information's accuracy -- appropriate for all research.
- ¹⁰ 'Four Brothers: The Early 1900's Discovery, Development, and Mining Operation', by Karen L. Fraser. Nov 2009. *History of Twin Peak Mine at Picture Rocks, AZ*
Ref. Arizona Pioneer Historical Museum Library^{XI}
Ref. Arizona Daily Star <tucson.com/news/local/mine-tales-brothers-developed-twin-peaks-mine/article



Originally,

This paper was months of desert walking,
Or was it years?

Then it was a prayer,

Then it was a picture,
Then it was a fear,
Then it went to pen.

Now it's in God's way

to plant my seed-thoughts
in fertile soil and sun,
with enough water to grow.

Be blessed, joy.

If I need you to tell me what to do,
I will ask.

If you need to tell me what to do,
I will try . . .



Rainy Day Cold Weather Shoes
are better than the Welfare's,
if they're your own.

/scj⁶



XI. RESOURCES & Contact Information:

EDUCATION / LIBRARIES / MUSEUMS

Arizona Archeological Society / aas@azarchsoc.org

[‘Last 20-30 yrs (?) Arizona required filing reports and surveys on archeological findings’]

Arizona Pioneer Historical Museum 520-628-5774; Library 617-1167

Arizona State Museum 520-621-6302

University of Arizona Special Collections 520-621-6423

Site Files 520-621-1271 / cjenkins@email.arizona.edu

[Az Arch Soc / Az State Museum / N Az (?); ‘Archeological site records available to contractors’ (?)]

U of A Library 520-621-6406 Info; Reference Desk “-6443; Parking wk-ends / after 5-9pm (wk dys ?)

Main Library, bottom level, catalogues & books, Data Base Archeology Articles

Arizona State University: School of Human Evolution & Social Change, Tempe AZ

shesc@asu.edu 480-965-6213 archeology; 3605 library, 3582 maps; archeology, humanities

[Templo Mayor Studies: sugiyama@asu.edu]

GOVERNMENT’S OFFICES

Pima County Archeology Cultural Resources & Preservation, Dir. Linda Mayro, 201 N Stone, 6FL (01) 741-6940

Picture Rocks Community Center, 5615 N Sanders, Tuc Az; ‘Los Morteros Study’

Saguaro National Park - Tucson Mts, 2700 N Kinney Rd, Tuc AZ 85743; 520-733-5153 / 5183 fx

Templo Mayor Sacred Precinct, MX: templomayor.inah.gob.mx/english difusion.mntm@inah.gob.mx

Seminario Num. 8, Centro Historicom, Cuauhtemoc MX, D.F. CP 06060

Tohono O’odham Nation: tonation-nsn.gov; Cultural Center & Museum 520-383-0200

Library & Archives 520-383-5756

Native American Issues: mountgraham.org (Apache)

FREEDOM OF RELIGION

ACLU.org/aclu-freedom of religion, 125 Broad St, 18FL, NY,NY 10004; 212-549-2500

Klove Radio, Tucson 800-525-love

Kohn Radio, Tohono O’odham Nation 520-383-5011

pluralism.org ,staff@pluralism.org. / Harvard College, Diana Eck. / religious diversity

TWIN PEAK(S) LAND OWNER

CalPortland.com 520-682-2221; 11115 Casa Grande Hwy - Rillito Cement Plant, Tucson AZ 85654

Orange Grove Plant 520-744-3222; Twin Peak Quarry Tour Group of 7 to 15 people, 1.5 to 2 hrs --

Bill Phillips, Quality Sprvsr 520-616-1273; Plant Mgr David Biddell X1200

{Limestone Mine [Limestone / Calcium Carbonate ($CaCO_3$): calcite & argonite, composed of skeletal fragments (ie. marine organisms)}}

‘Run Simon Run’. 1970 Burt Reynold’s Film on Papago (Tohono O’odham) Reservation. Awesome Soundtrack; Strong Native American Indian Statement Song -- Anybody know how to access the lyrics and music ?

*Public access to much of this information has become the sad pawn
in perversities of educational power-dramas, holding money-strings
on knowledge. Please treat others the way you'd like to be treated.*



XII. APPENDIX

Public Survey

Great idea, with enough time, money, and open doors!

May, 2015 I contacted Catherine Strong, Branch Manager of the Marana Libraries, about initiating a Picture Rocks and surrounding communities' collection of oral histories, for the Arizona Memory Project. Housed at the Arizona State Library, Archives and Public Records Division, the project's coordinator, Richard Prowdy had encouraged me with his interest in such a submission, but explained it had to be sponsored by and route through a library, government office, or 501-3C organization sponsor.

The AZ Memory Project's Capturing Arizona's Stories section offers a collection of donated recordings. A Picture Rocks Area Community Depository could function as an information collection center for participants to leave their digital contributions at, including film interviews and oral recordings, as well as original stories, notes, and papers, on the history, mining, folklore and supernatural tales of the Twin Peaks and Quarry, Panther Peak, Safford Peak, and surrounding areas. Initially, even a labeled file box on a shelf in a Libraries' Reference Materials section, with a Log Book, could be a way to evaluate the communities' response. Then, a volunteer might assist with stories and reports that needed to be transferred into a different format.

I think such a project could evolve into a legacy of memories from a small, and disappearing, separate agrarian community, and that it would be a valuable AZ Memory contribution. The Public Library, as an unbiased recipient, might promote a response from a wider community spectrum that would include children, alternative life style and various educational backgrounds, more than the archeological and historical community organizations would. Encouraging participation and creativity, by accepting donations in whatever format folks could contribute, would probably open an unexplored community data base.

An ad in the local Desert Times / Explorer, Dandy Dime / American Classifieds, and Picture Rocks Digest might state:

WANTED: Information for AZ Memory Research Project on the history, mining, folklore and supernatural tales of the Twin Peak Peaks and Quarry, Panther Peak, Safford Peak, and surrounding areas. Leave digital film interviews, oral recordings, original stories, notes and papers at the [Library ?]

Librarian, Catherine Strong, invited me to meet with her, but I was unable to before I left the area, and she has now left the Marana Library. I pass the proverbial torch to any and all interested parties. Team work would be my suggestion.

Ref. 1) Wheeler Taft Abbott Sr. Library, 7800 N Schisler Dr, Tucson AZ 85743. 520-594-5200

2) azmemory.azlibrary.gov/cdm... town history, farmers / Az Mines Contribution Collection / Az Geological Survey



XIII. SUMMARY

Is Mexico City's Aztec Templo Mayor a Shrine to Arizona Mountain and Earth Form Deities? -- A Proposal For Evaluation, By SC Jones, DD.

It is with a purpose, premise, and proposal that an invitation is given to evaluate the remaining Twin Peak(s), Safford and Panther Peak, Picture Rocks, and surrounding Tucson Mountains and valleys, as potential Deities enshrined in Mexico City's Templo Mayor Sacred Precinct. Substantial evidence suggests that the Arizona site may be where the Aztec Sun God, Huitzilopochtli tossed Coyolxauhqui's Disk off the Hill of Coatepec, a serpent mountain.

Presented in layman's simplicity, by an observer of times, the history behind the building of an Aztec sun god's shrine, on the lake where Mexico City is built today, is presented as the foundation for observations and questions surrounding the Twin Peak(s) site, in the Picture Rocks area of the Tucson Mountains, in southern Arizona.

The area's natural history, of the snake-bird-leopard-water-ziggurat sun god cult of the Pre Columbian, Phoenician, Olmec, Mesoamerican, Hohokam, Mayan, Aztec, and Native American Indian's inhabiting the area, presents a compelling need for a comparative evaluation between the sun god shrines in Mexico City to Earth Form Deities in Picture Rocks, Arizona.

The relevance of such a find, to all of our lives, is established in this preliminary examination. Yesterday's footsteps led to today's. Where will yours take you tomorrow?



Picture Rocks, Tucson Mountains, Arizona

Description Categories: Non Fiction

Comparing Aztec Templo Mayor Sacred Precinct in Mexico City to Cal Portland Twin Peaks Quarry, Picture Rocks, Safford and Panther Peak, Santa Cruz River area, near Tucson Mountains, Marana, Avra Valley, Pima County, Arizona; Freedom of Religion; Preservation of North American World Religious Zone's Treasures; Pre Columbian, Phoenician, Olmec, Mesoamerican, Hohokam, Mayan, Native American Indian, Aztec, Mexican, Egyptian, African, Asian, sun god lineage priesthood rulership; Aztec Sun God Mountain, Earth Form Deities; Comparative Evaluation of mining history, archeological findings, geological, geographical and celestial relationships, historical and environmental influences; Religious, anthropological associative study of archaic snake, bird, leopard, water, ziggurat sun god cult evolution; Parthenogenic Mother-Father Fire God and Feathered Serpent, dragon, basilisk, and cockatrice flying snake; Comparing Mexico's National Emblem to Quetzalcoatl; Sun God temple, shrine, ziggurat, pyramid; Huitzilopochtli; Coyolxauhqui's Disk; Hill of Coatepec Serpent Mountain; Mixcoatl, Coatlicue; Nuevo de Guadalupe, Tonantzin in Nahuatl; Tlaloc's Tonacatepetl Frog Mountain Home; Aztec Sun Deities, Ehecatl, Tezcatlipoca, Tepeyotl, Huehueteotl-Xiuhtecuhtli, Kokapelli; Tlachtli or Ball Field; Huey Tzompanti or Sacrificial Skull Racks; Giant Ziggurat Steps; Celestial, Aztec Calendar, Petroglyph Sun God Religion Markers; Echoes; Pima and Papago, O'odham, Song Maps; Cardinal Directions, Sacred Mountains, Aztec Earth Plane Center; Sacrifice Evidence, Artifacts; Environmental Effects; Temple Placement; Solar Eclipse Shadows; Saguaro and Sun Poles; Flower War Blood Sacrifices; Baboquivari Peak, Tollan, I'itoli's Universe Center, Origin for Tohono O'odham's, Aztec's, seven tribes; Water Problems from Twin Peak Tlaloc's Shrine Removal; WAR Potential if Twin Peak Huitzilopochtli's Temple is Removed; Jesus Christ and a Shape Changing, Fiendish Beast, Viperous Snake from Fire; Jesus Christ, Salvation, Prayer.